

# **Manifest**

For four male voices

Kevin Davis



## **Performance instructions**

### **In general**

A dash represents a letter that is taken out of the text. These can be treated as rests. Letters in parentheses also indicate text that has been removed and is not sounding; however it is included as a guide to articulating the surrounding sounds. Underscores indicate a continuation of the previous sound. If the underscores are present after a letter or letters in parentheses, this indicates that the sound before the parenthesis is to be continued through what amounts to the temporal space of the material in the parentheses and the underscore taken together.

Forward slashes are occasionally used to indicate a phonetic pronunciation in those cases in which there is some ambiguity as to the pronunciation of the phoneme.

### **Notes on part I**

The durations are open but should adhere closely to the length of the stanzas; in other words, the notation is generally proportional.

Standard English pronunciations are used for all letters. Enunciate each letter/phoneme except for diphthongs like th, wh, and ch. The dynamic level is generally quiet throughout.

### **Notes on Part II**

In this section of the piece, the vowel sounds have been isolated from all of the other phonetic components. The parts of the text to be sung are outside of parentheses. The text inside of the parenthesis is there to and (1) provide continuity, and (2) to provide guidance as to how to articulate the vowel sounds.

The individual performer determines the precise pitch material of this piece. However, even though the exact pitches in this piece have some flexibility, they all occur in a strict proportional context.

Each singer's starting pitch is given. Each successive pitch is determined by the next vowel sound: when moving from one vowel sound to the other, pay attention to whether the next vowel sound is a front, front middle, back middle, or back vowel (see the list of vowels below if you need more information on this). If you are singing a back vowel—'o' for instance—and the next vowel is an 'a', raise your pitch by a very small increment. This increment should be very small but should still be a perceptible change to you. This increment can vary quite a bit from performer to performer. If you are singing an 'o' and the next vowel is an 'e', raise your pitch slightly more than you would for the back middle sound, essentially two 'steps'.

Slowly and carefully articulate each vowel, always blending with the group. There is of course not exact verisimilitude between actual vowel sounds and the written English language; if you are not sure about the placement of the vowel, just make your best guess. Affordances can also be made for individual idiosyncrasies of pronunciation.

At the end of each stanza, briefly pause and pick up again where you left off, using the previous sung pitch as your reference pitch.

### **Vowel articulation guidelines**

Front: i, y and e (iy, ih, ix)

Front Middle: e/a (eh, ey, ae)

Back Middle: a (aa, ao, er, aw, ay, ah, ax)

Back: o, u (oy, ow, uh, uw, ux)

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## I. Obstruents

≈ 20s

Soprano		T- ----f-st: t- b-, v-s-b--.
Counter-Tenor	T- --k- v-s-b-- wh-t --s f----- --v-s-b-- --th----s- t- --k- s----sb-- wh-t --s f----- --t.	
Baritone	T- p-----st -- --k- p---st, v-----, v-s-b--, -- --th----s-, ---'s v---s, s--t----ts, -bj-ct---s, -tc-t--, -- --f----c- t- - ----t-- -f p-b--c c--/-----.	
Bass	----f-st: - c-----/sh/-- --c----t ---st--- c--st-t--ts -f c-g- - ---- -f p-/---g--s -- - p----, sh-p, -- --th-- v-h-c--.	

Dynamic level fairly quiet throughout.  
All phonemes to be pronounced as voicelessly as possible.

S	- ----fst -f -----s.	-bv---s.	T- b-c--- --c-g--z-b--.
CTen.	T- --k- -v-d-t -- c--t--- b- sh----g -- d-sp-----g.	T- b-c--- -bv---s.	T- ---g- -s - f-g--- f--- -g----d.
Br	---d--- p--c--v-d b- th- s----s, -sp-c----- b- s---t.	T- b-, -bv---s--.	T- b-c--- v-s-b--, -- --th----s- p--c-pt-b--, -s -- -g--t.
Bs	--s--- --d--st--d -- --c-g--z-d.	T- b-, --c-g--z-b--.	T- -ct.

S		T- --k- --t----- st-t-s p--c-pt-b-- t- --th--s.
CTen.	----f-st: - p-b--c d-c-----/sh/-- -f p--c-p--s, --t--/sh/---s, v---s, -- f-----gs.	
Br	- d-c----t -- wh-ch -s s--d -xp--c-t-- wh-t --th--w-s- ----t h-v- -----d --p--c-t -- p--t-c--, --t--st-c, -- --th-- p--ct-c-.	
Bs		T- p--s--t -- --k- p--s--t.

6

S T- p-s---t f-- --sp-c/sh/--- wh-t ---/h/t --t -th--w-s- h-v- b--- -b-- t- b- --sp-ct-d. T- s-- wh-t --/h/t --t -th--w-s- h-v- b--- s--d.

CTen. T- --k- th- --p--c-t -xp--c-t. -v--- t-xt -s - ----f-st-

Br T- --k- th- --t-----xt----- -v--- (-dj-ct---) t-xt -s - ----f-st-

Bs T- --k- th- --dd-- ----dd-- -v--- t-xt w--th ---d--g -s - ----f-st-

8

S -v--- t-xt- ---th ---d--- -s - ----f-st- ||

### II. Sonorants

S

CTen. (T)o\_(m)a(ke)\_(v)i(s)i(ble)\_(wh)a(t)\_(w)a(s)\_

Br (T)o\_(pr)e(s)e(nt)\_(o)r\_(m)a(ke)\_(pr)e(s)e(nt),\_(v)o(c)a(l)ly,\_(v)i(s)i(bl)y,\_(o)r\_(o)th)e(rw)i(s)e,\_(o)n

Bs (M)a(n)i(f)e(st):\_a\_(c)o(m)m(e)rc(i)\_a(l)\_(d)o(c)u(m)e(nt)\_(l)i(st)i(ng)\_

S (T)o\_(m)a(n)i(f)e(st):\_(t)o\_(b)e,\_(v)i(s)i(bl)y\_.

CTen. (f)o(r)m(e)rly\_i(nv)i(s)i(ble)\_o(r)\_o(th)e(rw)i(se)\_t)o\_(m)a(ke)\_(s)e(ns)i(ble)\_(wh)a(t)\_(w)a(s)\_(f)o(r)m(e)rly)\_(n)o(t).

Br e'(s)\_(v)i\_e(ws),\_(s)e(nt)i(m)e(nts),\_(o)bj(e)cti\_o(ns),\_e(tc[e(t)e(r)a].\_i(n)\_r)e(f)e(r)en(c)e\_(t)o\_a\_(m)a(tt)e(r)\_o(f)\_(p)u(bl)

Bs (c)o(nst)i(tu\_e(nts)\_(o)r\_(n)a(m)e(s)\_o(f)\_(p)a(ss)e(ng)e(rs)\_o(n)\_a\_(pl)a(n)e,\_(sh)i(p)\_o(r)\_o(th)e(r)\_(v)e(h)i(cle).

S	A_(m)a(n)i(f)e(st)_o(f)_ (m)ea(n)i(ngs).
CTen.	(T)o_(m)a(ke)_e(v)i(d)e(nt)_o(r)_ (c)e(rt)ai(n)_ (b)y_(sh)o(w)i(ng)_o(r)_ (d)i(spl)a(y)i(ng).
Br	i(c)_ (c)o(nc)e(rn).
Bs	(R)ea(d)i(ly)_ (p)e(rc)ie(v)e(d)_ (b)y_(th)e_(s)e(ns)e(s)_ (e(sp)e(c)ia(l)y_(b)y_(s)i(ght).
	Ea(s)i(ly)_ (u)nde(rst)oo(d)_ o(r)_ (r)e(c)o(gn)i(z)e(d).

S	O(bv)iou(s).
CTen.	T(o)_ (b)e(c)o(me)_ o(bv)iou(s).
Br	T(o)_ (b)e,_ o(bv)iou(s)ly.
Bs	T(o)_ (b)e, (r)e(c)o(g)i(z)a(bl)y.
	(T)o_(b)e(c)o(me)_ (r)e(c)o(g)i(z)a(ble).
	(T)o_(e)m(e)rge_ a(s)_ a_ (f)i(g)u(re)_ (fr)o(m)_ a_ (gr)ou(nd).
	(T)o_(b)e(c)o(me)_ (v)i(s)i(ble), o(r)_ o(th)e(rw)i(s)e_ (p)e(rc)e(pt)i(ble), a(s)_ a(n)_ a(g)e(nt).
	(T)o_ a(ct).

S	(T)o_(m)a(ke)_ i(nt)e(r)io(r)_ (st)a(t)e(s)_ (p)e(rc)e(pt)i(ble)_ (t)o_ o(th)e(rs).
CTen.	(M)a(n)i(f)e(st)o:_ a_ (p)u(bl)i(c)_ (d)e(cl)a(r)a(t)io(n)_ o(f)_ (pr)inc)i(pl)e(s)_ i(nt)e(nt)
Br	A_(d)o(c)u(m)e(nt)_ i(n)_ (wh)i(ch)_ i(s)_ (s)ai(d)_ e(xpl)i(c)i(tly)_ (wh)a(t)_ o(th)e(rw)i(se)_ (m)i(ght)_ (h)a(v)e_ (r)e(m)ai(ned)_
Bs	(T)o_(pr)e(s)e(nt)_ o(r)_ (m)a(ke)_ (pr)e(s)e(nt).

S	io(ns),_ (v)ie(ws),_ o(r)_ (f)ee(l)i(ngs).
CTen.	_i(mpl)i(c)i(t)_ i(n)_ (p)o(l)i(t)i(c)a(l),_ a(rt)i(st)i(c),_ o(r)_ o(th)e(r)_ (pr)a(c)i(ce).
Br	
Bs	
	(T)o_(pr)e(s)e(nt)_ (f)o(r)_ i(nsp)e(ct)io(n)_

S (wh)a(t\_(m)i(ght\_(n)o(t\_o(th)e(rw)i(se\_(h)a(v)e\_(b)ee(n)\_a(ble\_(t)o\_(b)e\_i(nsp)e(ct)e(d). (T)o\_(s)a(y\_(wh)a(t\_(m)i(g

CTen. (T)o\_(m)a(ke\_(th)e\_i(mpl)i(c)i(t)\_e(xpl)i(c)i(t). (Ch)oo(s)e\_o(n)e\_

Br (T)o\_(m)a(ke\_(th)e\_i(nt)e(r)io(r)\_e(xt)e(r)io(r). E(v)e(r)y\_

Bs (T)o\_(m)a(ke\_(th)e\_(h)i(dd)e(n)\_u(nh)i(dd)e(n). E(v)e(r)y\_(a(dj)e(c

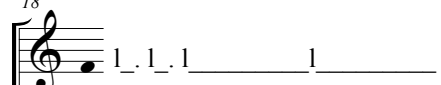
<sup>16</sup>  
S ht\_(n)o(t\_o(th)e(rw)i(s)e\_(h)a(v)e\_(b)ee(n)\_s)ai(d). E(v)e(r)y\_(t)e(xt\_(w)o(rth\_(r)ea(d)i(ng)\_i(s)\_a\_(m)a(n)i(f)e(st)o.

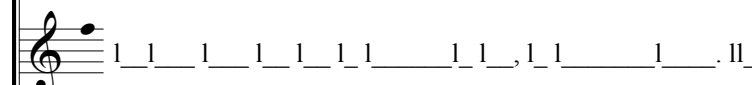
CTen. o(r\_(m)o(r)e\_o(f\_(th)e\_(f)o(II)o(w)i(ng): E(v)e(r)y\_(t)e(xt\_(w)o(rth\_(r)ea(d)i(ng)\_i(s)\_a\_(m)a(n)i(f)e(st)o.

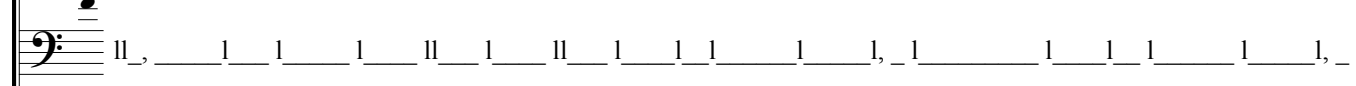
Br (t)e(xt)\_i(s)\_a\_(m)a(n)i(f)e(st)o. E(v)e(r)y\_(t)e(xt\_(w)o(rth\_(r)ea(d)i(ng)\_i(s)\_a\_(m)a(n)i(f)e(st)o.

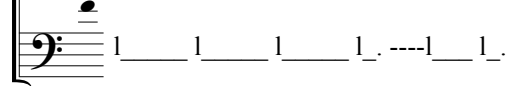
Bs t(i)v\_e\_(t)e(xt)\_i(s)\_a\_(m)a(n)i(f)e(st)o. E(v)e(r)y\_(t)e(xt\_(w)o(rth\_(r)ea(d)i(ng)\_i(s)\_a\_(m)a(n)i(f)e(st)o.

### III. Liquids, Glides, and Nasals

<sup>18</sup>  
S 

CTen. 

Br 

Bs 

20

S *r r r r r r r r r r*

CTen. *r r r r r r r r r r*  
*≈ -12.5 cents*

Br *r r r r r r r r r r*  
*≈ -25 cents*

Bs *r r r r r r r r r r*  
*≈ -50 cents*

S

CTen.

Br *r r r r r r r r r r*

Bs

21

S *wh w wh w w w*

CTen. *wh w w wh w w w*  
*≈ -25 cents*

Br *w wh wh w wh w w*  
*≈ -50 cents*

Bs *w*

*f*

22

S *y*

CTen. *y*

Br *y*

Bs *y*

*mf*

*ng ng*

*ng ng ng ng*

*ng*

*ng ng*

*p*



24

S -- m\_m\_m\_----- .-----m m\_\_ m\_\_ m\_\_ m\_

CTen. -- m\_\_ m\_\_ m\_\_ m\_\_-- m\_\_ --m\_\_ .-m\_m\_\_ M-- m\_\_ m\_\_

Br m\_\_ m\_\_ m\_\_-----m\_m\_\_ m\_\_ m\_\_-- m\_\_ -m\_m\_\_ m\_\_ m\_\_-- m\_\_-----m\_m\_\_

Bs M\_mm\_m\_m\_\_ m\_\_-- m\_\_----- (-----)-----m\_m\_\_

*pp*

25

S n\_\_ : n\_\_ n\_\_ n\_\_ n\_\_ n\_\_ n\_\_ n\_\_ n\_\_ n\_\_ n\_\_ .n\_\_ n\_\_ .n\_\_

CTen. n\_\_ n\_\_ n\_\_ .n\_\_ n\_\_ .n\_\_ : n\_\_ n\_\_ n\_\_ ,\_\_-----n\_\_ n\_\_ .

Br n\_\_ n\_\_ , n\_\_ n\_\_ n\_\_ n\_\_ , n\_\_ n\_\_ n\_\_ n\_\_ n\_\_ n\_\_ n\_\_ n\_\_ n\_\_ n\_\_ .n\_\_ .

Bs n\_\_ : n\_\_ n\_\_ n\_\_ n\_\_ n\_\_ n\_\_ , , n\_\_ n\_\_ .n\_\_ n\_\_ n\_\_ n\_\_ n\_\_ n\_\_ .n\_\_ .

*ppp* *pppp*

26

S

CTen.

Br

Bs